



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE COLLECTION OF SAMPLERS OF MR. ALEXANDER W. DRAKE.

Mr. Alexander W. Drake, the art editor of the *Century Magazine*, is widely known as a collector, having an artist's love of universal beauty, combined with the inborn passion of the true collector, and he sees much to charm and interest him in widely differing lines. His collections of brasses, coppers and pewters are better known, perhaps, but scarcely more interesting than the curious array of glass bottles and bird cages which Mr. Drake has gathered from byways and hedges. The amount of color, the delicacy of form seen in many of the bottles, and the intricate and ingenious workmanship exhibited in the cages are excuses *prima facie* for the existence of these collections.

Mr. Drake's home in old New York is the storehouse for most of his treasures, but part of his sampler collection, in which he takes a most justifiable pride, has been on exhibition recently at the Aldine Club. There were some extremely valuable ones, whose warm, glowing colors recall the rich, imperishable beauty of antique rugs, are framed in dark wood, which lined the walls of the rooms. But by far the largest part of the collection is secure alike from moth and dust, carefully kept in closed drawers at his home. Among the many hundreds of samplers which Mr. Drake has gathered from widely differing sources are many which bear the stamp of genuine and intrinsic beauty of design and color. Such a one was found by Mr. Drake in a wretched little shop on Hester street, where, dirty and discolored, it needed indeed a sharp eye to discover that, as the Bretons say, "Beneath the rags of the rag-picker may gleam a precious jewel." "But," said Mr. Drake, "I rescued it, had it cleaned and disinfected, and see the result."

Persian in design and color is the elaborate border; a tree skillfully worked is in the centre and bears the names of seven children on its branches, while on its base the little needlewoman, aged 10, has inscribed her own name, Mary Lamborn, and the legend:

"When this you see,
Remember me."

Mark the name, Lamborn; for, with pleasing ingenuity, the name has been played upon and immortalized by the snowy lambs, frisking on the green in the foreground. The verse that accompanies this pictorial work is worthy of attention:

"Tho' age may show
Youth's fond pursuits are vain;
And few the pleasures
Here to be enjoyed;
Yet may this work
Of pleasing proof remain
Of youth's gay period,
Usefully employed."

This sampler bears the date 1820.

Distinctly different in type is this faded little piece, showing the old

colonial influence, and bearing the name of Mary Ridgway, born Feb. 22, 1793; it is neatly bound with grey ribbon, pleated and ending at each corner in tiny bows. In very fine letters is this terse little verse:

"This sampler my name and age to some may show,
When I am dead and gone,
From all below."

Perhaps the most beautiful, certainly the finest in workmanship, are two old English samplers, wrought on canvas yellow with age, and so fine it is like sheer linen. One has a very intricate scroll border which intertwines baskets of flowers and fruit; garlands of blossoms droop from each corner, and in the entire centre of the canvas is depicted the Garden of Eden; on either side of the Tree of Life are the "cherubim with flaming swords" and fleeing from their wrath are Adam and Eve. A verse from the third chapter of Genesis is worked in fine letters, and on the last line of the canvas we see: "Mary Ann Palmer—her work—finished in the 15th year of her age, Oct. 20, 1809."

The other English sampler bears the inscription, "Margaret Pointer, Oct. 30, 1810," and is a marvel of delicate workmanship; birds, butterflies and flowers encircle two deer, feeding on a grassy lawn; two ever-green trees surmounted by gorgeous birds rise on either side, and under them are flaunting peacocks with flaming tails. The verse inscribed in the centre is full of worldly-wise wisdom:

"Do not your mind to any show,
Nor let your friend your sorrow know;
For when your friend becomes your foe,
Then all the world your mind will know;
Remember this, and bear in mind,
A faithful friend is hard to find."

In very marked contrast to the rich colors shown in all these samplers is a dainty little piece in the old Delft blue and white. Mary H. Thomas, at the Weston School, in 1807, embroidered this demure little piece, and over each animal, and there are many, she has thoughtfully printed the name. Similar to this in quaint design and sober colors are two samplers from Mount Holly, N. J.; one bearing the date 1777 is still decipherable. "An Emblem of Innocence" is the inscription over two little doves with scarlet wings, and the verse is worthy of close study:

"What conscience dictates to be done,
Or warns me not to do;
This teach me more than hell to shun,
That more than heaven pursue."

From a pictorial standpoint, the most elaborate production in Mr. Drake's collection is a large biblical subject representing both the Crucifixion and the Deluge. The sampler was wrought by Abigail Lewis in thirteenth year of her age—1814. "The Tree of Good and Evil" is in the center, with the serpent coiling in its branches; the figure of Christ upon the cross occupies one corner, and a very large scarlet ark with blue windows is riding a turbulent green sea, from whose billows arises a marvelous tree. On the topmost branch of the tree, which towers far above the ark, is a large yellow bird, apparently seeking admission to the ark. Mr. Drake's collection does not by any means comprise only such samplers as Whittier had in mind when he wrote:

"The best room, bookless, pictureless,
Save the inevitable sampler, hung over the fireplace."

Many lands are represented; from Sweden are seen some very effective in color; one worked in 1805 by Anna Sauertwaies, is especially rich in conventional floral designs, and neatly worked letters and figures.

St. Johns, Newfoundland, is represented by a canvas which, although it bears no date, bears the hall-mark of age in its faded greens and blues and old-time design; in precise little letters is the following verse: "As the elegance of dress adds grace to beauty itself, so delicacy of behavior is the ornament of the most beautiful mind."

Seven modern Russian pieces of needlework are wrought on very coarse Bristol board, and show in extremely minute detail several types of Russian architecture; the colors are truly Russian in their vivid intensity, and on every house we see the Russian crown worked in over the front door; these samplers were evidently intended as New Year's gifts, for every one bears in Russian characters the inscription, "A Happy New Year."

One of Mr. Drake's treasures is a photograph of the Ephrata Sampler, the oldest sampler in America, originally owned by the Moravian nuns in Bethlehem, Pa. It was the work of Sister Petronella Maria Hocker, the first woman Sunday school teacher in America, and the instructress of embroidery at the old Closter. The sampler itself is now in the possession of the Historical Society of Pennsylvania. It would be manifestly impossible, save in a volume of considerable size, to enter at all adequately into the description of the samplers which Mr. Drake owns. There are so many hundreds of them, and they differ so widely in detail, that only a long and intimate knowledge of them can do justice to their beauty.

Telephone 3334 Mad. Sq.

M antels and Tiles Leaded Glass Hanging Laces Carpets and Rugs	F RANK T ELFORD W OODS Interior Decorations and Furniture	2 East 33d Street New York
---	--	-------------------------------

Bradley Studios

Some things that are worth
while, that we do well.

N o s . 402-404
FIFTH AVENUE,
ON THE SOUTHWEST COR-
NER OF THIRTY-SEVENTH
STREET, NEW YORK.
OPPOSITE TIFFANY'S
THE PHONE IS 4688-38TH
ESTABLISHED 1895

THE making of most Artistic
Photographs. Oil Portraits.
Miniatures on Ivory. Minia-
ture Water Color Sketches. Carbons
on Porcelain or Ivory. Twentieth
Century Daguerreotypes. Sepia En-
largements (which we guarantee abso-
lutely satisfactory from any small
picture you may have). Copying and
Restoring of Daguerreotypes.